

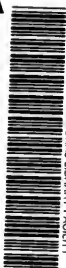
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# Shirepenny Guide

TO

# WARWICK

AND NEIGHBOURHOOD.

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ILLUSTRATED WITH NUMEROUS ENGRAVINGS.

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INCLUDING

THE CASTLE, CHURCHES AND TOWN OF WARWICK,

TOGETHER WITH

GUY'S CLIFFE, GAVESTON'S MONUMENT,

AND EVERY PLACE OF INTEREST.

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Warwick :

HENRY H. LACY, PRINTER AND PUBLISHER.

# BEDFORD'S PHOTOGRAPHS

OF

Every Place of Interest in Warwick  
and Neighbourhood,

IN IMMENSE VARIETY AT

HENRY H. LACY'S,

BOOKSELLER,

PRINTER, STATIONER, AND BOOKBINDER.

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Office of "Warwick and Leamington Times."

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8, HIGH STREET, WARWICK.

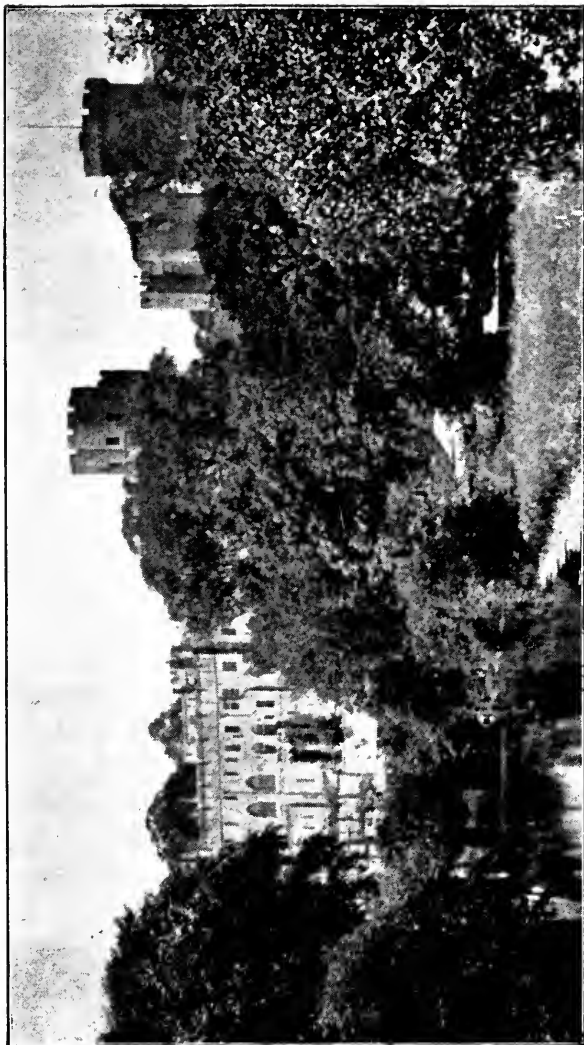
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**Books of Views, Local Guides & County Maps.**

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EVERY VISITOR SHOULD READ  
THE HISTORY OF GUY, EARL OF WARWICK.

PRICE SIXPENCE.



WARWICK CASTLE FROM THE BRIDGE

FROM PHOTO BY F. BEDFORD

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## History of Warwick.

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**W**ARIED and interesting are the scenes which crowd into "the presence chamber of the mind" on mention of the time-honoured name of the Ancient and Important Borough of WARWICK: - the historical associations of the princely and magnificent Castle and its unique treasures of nature and art; the venerable Church of Saint Mary, with its splendid Beauchamp Chapel, the ancient mausoleum of some of the former Earls of Warwick; the Priory of St. Sepulchre, and its misguided, enthusiastic, and superstitious ecclesiastics of bygone days; the Chapels of Saint James and Saint Peter, over the East and West Gates of the famous old town; Guy, the soldier and hermit, "his renowned victories over the wild boar, dun cow, and green dragon," (and the name of the others is Legion), combine in imparting to this ancient Borough an interest which it were in vain for the pleasure-seeker, novelist, antiquarian, or historian to seek for on any other spot of our sea-girt isle.

The Town is unquestionably of very high antiquity: John Rous, the great antiquary, who died in 1419, attributes the foundation of it to Gutheline or Kimberline, a British king at the period of the birth of our Saviour

At the time of its foundation by Gutheline (A.D. 1), Warwick was called *Caer-leon*, derived from the British word *Caer* (*civitas*), and the name of that Prince; for shortness pronounced *Caerleon*, for *Caerguthleon*. Guiderius, son of Kimberline, much improved the town his father had founded, adding to it many and great privileges. It was afterwards by wars, and the Picts and Scots, so far destroyed, that it was "rebuilt" by the great Caractacus.

At the time of the Anglo-Saxons, the town was called "*Werhica*," as appears from the inscription on an existing and genuine Saxon penny of Harthacnut, minted at this place.

The Castle was founded A.D. 915, by Ethelfleda, daughter of King Alfred. Warwick suffered much from the ravages of the Danes in 1060, but soon recovered, for at the time of the Norman Conquest it was esteemed a place of considerable importance, Turchil, its then possessor, being ordered to repair the fortifications and erect others where necessary. At the death of Turchil the Earldom of Warwick was bestowed on Henry de Newburg, whose descendants held the title till the middle of the 13th century.

The Earls of Warwick have always played an important part in the great events of their country, and the town increased in prosperity as their influence increased. Warwick was visited by Queen Elizabeth on her way to the Revels at Kenilworth, in 1572.

King James I. also honoured the town with his presence in 1617. King William III. was entertained at the Castle by Fulk Greville, Lord Brooke, in 1695. Her Majesty Queen Victoria and the Prince Consort visited the Castle in June, 1858; in the grounds the visitor will be shown a tree of the *Wellingtonia gigantea*, planted by Her Majesty, and also another, an Oak, planted by Prince Albert, in remembrance of Her Majesty's visit.

Perhaps we should not omit to mention that Warwick suffered greatly from an alarming conflagration which happened on the 5th September, 1694, and which has not inaptly been called the "Great Fire,"—for in about five or six hours more than one half of the town was totally consumed. The parts of the town destroyed were subsequently rebuilt by order of Parliament, and since this period it has gradually increased and improved in regularity of appearance.

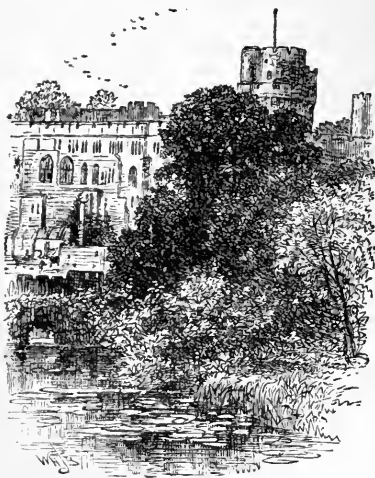


# The Castle.

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*"The fairest monument of ancient and chivalrous splendour which remains uninjured by time."*

SIR WALTER SCOTT.

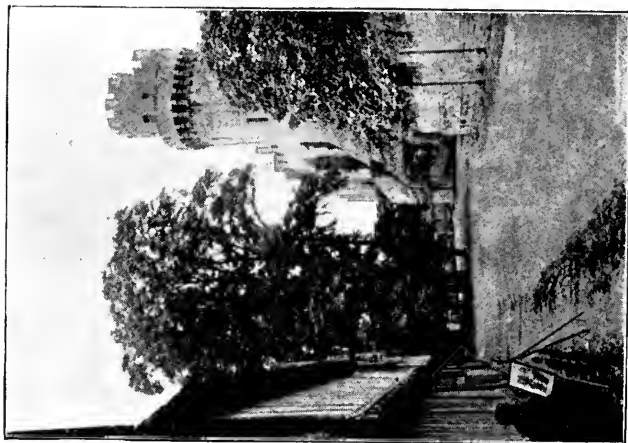


THE principal entrance is from the Castle Hill, on the road leading from Leamington to Warwick. The Lodge is an unassuming structure, has an embattled gateway, but its appearance offers no indication of the grand beauty of the noble pile existing beyond its gates.

The approach from the lodge to the Castle is cut through the solid rock for a hundred yards.

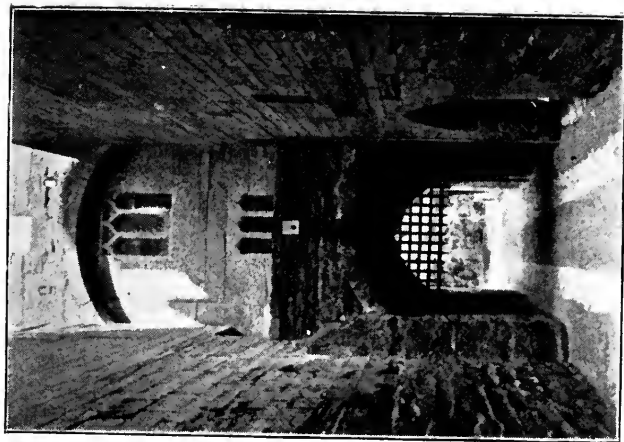
The winding road, by a sudden turn, at once brings the fortifications and towers of the Castle to the view of the astonished and delighted visitor. On the right hand is the GUY TOWER ; but that on the left, called CÆSAR'S is considered to be the most ancient, its construction being supposed to have commenced at the conquest. This magnificent and venerable tower, as tradition affirms, has, for nearly 800 years, stood in its dignity and majesty unchanged by time and undamaged by war





FROM PHOTO BY PUMPHREY

CÆSAR'S TOWER



FROM PHOTO BY F. BEDFORD

THE PORTCULLIS



The deep moat encircling this wall now constitutes a walk of greensward. In the centre it is crossed by an arch, occupying the place where the ancient drawbridge formerly rested. Immediately beyond this arch is the Great Arched Gateway, with towers and battlements; and then is seen a second, still more lofty than the first, with towers and battlements commanding the one before it. One of these portcullises for the defence of the entrance is still left, and is easily discernible by the visitor. Passing through the gateway, the Inner Court presents itself, and here WARWICK CASTLE, one of the finest, most magnificent and ancient erections of feudal times, stands forth in its lordly majesty to view. All traces of the unfortunate fire which occurred December 3rd, 1871, have been obliterated, and the restored structure is in all respects a faithful representation of the original building.



## Interior of the Castle.

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Entering the spacious Courtyard, visitors will be conducted past the Principal Front, and enter the Castle by a small door on the left, past the Chapel, ascending a few stairs they will find themselves in

### THE CHAPEL PASSAGE.

On entry, the valuable and massive mirrors will at once attract attention. The passage contains the following paintings:—*The Grandmother of the present Earl, in regal robes as she appeared at the Coronation of Queen Victoria*, by Sir George Hayter; *Prince Rupert*, by Vandyck; *St. Peter*, by Rubens; *The Mother of Rubens*, by Rubens. A handsome piece of carving, by Grinley Gibbons, representing *The Battle of the Amazons*. On the table will be seen a rib of the Dun Cow, killed by the famous Guy, Earl of Warwick.

## THE CHAPEL.

The Chapel, restored a few years since, is of good size, and fitted with oak wainscoating. The ceiling is finely formed with pendant capitals, the arms of the family carved upon them. The Altar-piece is of oak, carved and surmounted with a canopy. The Gothic windows are of stained glass, one being a gift from the Earl of Essex.

## THE COMPASS ROOM.

The principal window is filled with finely painted glass, brought from Flanders, part of which is supposed to be the work of Rubens. The chief paintings are *Bachanalian Group*, by Rubens; *Interior of a Church*, by Peter Kneef, and a companion picture, by the same artist, supposed to be *The Release of St. Paul from Prison*; *Storm and Calm*, by Vandervelde; *St. Paul on the Isle of Melita*, by Erkhardt; *Laughing Boy*, by Murillo; *One of the Merry Wives of Windsor*, by Stoddard; *Portrait of a Lady and Studies*, by Rubens; *Bear Baiting*, and other pictures, by the Dutch School; *Landscape*, by Salvator Rosa; *Maximilian I. and his Sister*, by Cranach.

## THE ARMOURY PASSAGE,

cut out of the solid thickness of the walls, will be found to contain many samples of ancient armour. In the recess will be passed some of the old guns used at Waterloo, together with a collection of blunderbusses. On the left should be noticed an original cast of the face of Oliver Cromwell, taken after death; above may be seen a quantity of armour worn by his soldiers. On the walls, amongst other weapons, are shown a Saxon battle axe, Turkish beheading knife, quantities of South Sea Islands, Fiji, and North American Indian weapons, a fine suit of Saracenic armour, Chinese and Malay daggers, arrows and other weapons too numerous to mention.

#### THE COUNTESS OF WARWICK'S BOUDOIR

is an elegant and exquisitely finished little room. The ceiling is of beautiful design, and adorned with the crest and coronet of the family, the walls being handsomely ornamented with satin. The valuable and beautiful paintings with which the room is adorned are eminently deserving of notice—*Henry VIII.*, by Holbein; *Henry VIII. when a child*; *Barbara Villiers, Duchess of Cleveland*, by Lely, and other *Beauties of the Court of Charles II.*; *A Boar Hunt*, by Rubens; three *Landscapes*, by Salvator Rosa; *The first Duke, first Duchess and second Earl of Bedford*; four small paintings of *Saints*, by Andrea del Sarto; *Old Lady eating Porridge*, by Gerard Dhow; *Card Players*, by David Teniers. The pictures of this artist are of almost incredible value. *Anne and Mary Boleyn*, by Holbein; *Madonna and Child*, by Barrochie.

#### THE STATE BEDROOM.

The walls of this apartment are hung with tapestry made at Brussels in 1604, representing, it is thought, the Gardens at Versailles. The bed, with its hangings of richly embroidered crimson velvet, together with the furniture in the room, once the property of Queen Anne, was given by George III. to the family.

Two very beautiful Italian trousseau chests and a handsome buhl wardrobe will be noticed, while on the further side of the room may be seen Queen Anne's travelling trunk; to the right is an elegant garderobe of marqueterie, upon which is placed some ancient Indian Japan bowls. The paintings include *Queen Anne*, by Sir Godfrey Kneller; *Portrait of the Duke of Monmouth*. This room was occupied by Queen Victoria upon her visit to Warwick, the same apartment having been previously used by Queen Elizabeth.

## THE GILT DRAWING ROOM.

The ceiling of this room will immediately attract attention from its magnificent appearance. The chimney-piece, with its handsome carving, is much admired for its beautiful workmanship.

Paintings.—*Ignatius Loyola*, a whole-length portrait of this celebrated man, by Rubens. This magnificent portrait of the founder of the Order of the Jesuits was painted for their college at Antwerp, whence it was brought to England soon after the French Revolution. It is regarded as of almost inestimable value as a work of art, and, perhaps, is the finest and most striking picture in this noble collection. *Portrait of a Lady*, by Lely; *Robert Bertie, Earl of Lindsay*, by Cornelius Jansens; *Machiavelli*, by Vandyck; *Portrait of a Boy*, by Vandyck; *Thomas Wentworth, Earl of Stafford*, by Vandyck; *Algernon Percy, Earl of Northumberland*, by Vandyck; *The Earl of Strafford*, by Hanneman; *Portrait of a General*, by Vandyck; *Henrietta Maria, consort of Charles I.*, by a French artist; *Prince Rupert*, by Vandyck; *Lord and Lady Brooke (period, Geo. II.)*, by Dahl, and three portraits over doors, *Sons of the same Lord and Lady Brooke*; a fine portrait, by Vandyck, of *The Marquis d'Airla*; above, *Little Girl*, by Dutch School; *Marquis of Huntley*, a supposed Vandyck, below which is a portrait of *Lord William Russell*.

## THE CEDAR DRAWING ROOM.

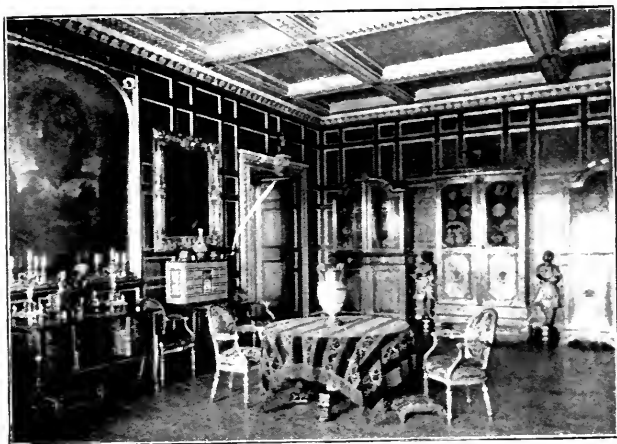
This splendid apartment is about forty-seven feet in length and in breadth twenty-five. The chimney-piece, which is marble and of most excellent workmanship, is said to be the only specimen of its kind in England—certainly the marble in the centre is of a description unknown here.

At each end is an ancient table of black and white Egyptian marble supporting some excellent carvings.



FROM PHOTO BY F. BEDFORD

THE CEDAR DRAWING ROOM



FROM PHOTO BY F. BEDFORD

THE RED DRAWING ROOM





The Pictures, by Vandyck, are:—*Robert Rich, second Earl of Warwick of that family*, Lord High Admiral of England during the Commonwealth; *Charles I.*; *Henrietta Maria*; *James Graham, Marquis of Montrose*, in armour; *Duke of Newcastle*: *Two of the Brignolia Family, Mother and Son*, from the Brignolia palace, at Genoa. The portraits over either door, *Beauties of the Court of Charles II.*, are by Sir Peter Lely.

#### THE RED DRAWING ROOM.

This room contains some beautiful paintings, amongst them being Raffael's *Assumption*; *The Wife of Snyder*, by Vandyck; *Duke of Alva*; *Martin Rhycarte*, a celebrated painter and a great friend of Vandyck, who himself painted this picture; *Ambrosio, Marquis of Spinola*, by Rubens; below the last named picture is a choice cabinet, in ivory and tortoiseshell, which once belonged to the family of this nobleman.

The space between the windows is occupied by a table of the curious Pietra Commessa, or mixed stone work. The slab is a kind of marble inlaid with precious stones, and particularly with the lapis lazuli. It was once the property of the ill-fated Marie Antoinette. Upon this table is placed a beautiful wax model of Venus.

#### THE GREAT HALL.

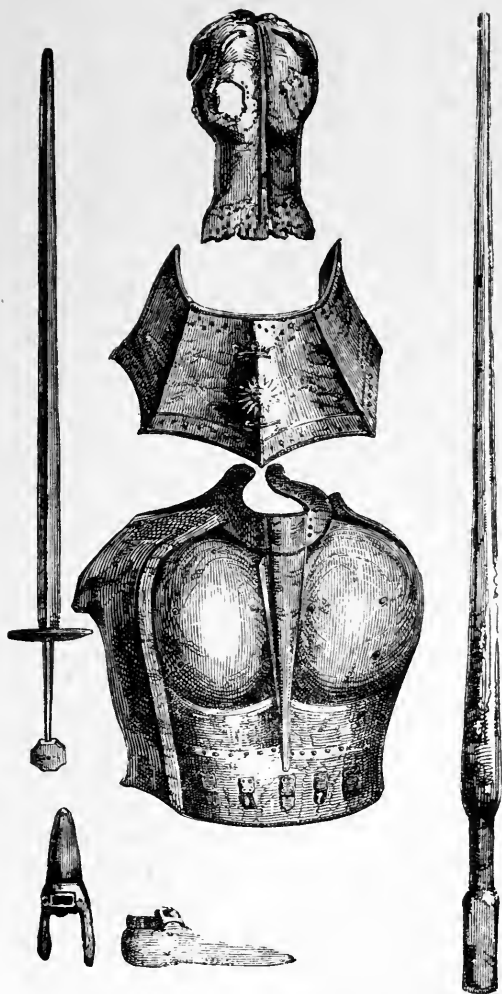
This apartment was well adapted, in every respect, to the boundless hospitality of the feudal age; it is 62 feet long, 40 feet wide, and 39 feet high. The visitor will be shown Guy's sword, shield, breast-plate, helmet, walking staff, and tilting pole, all of enormous weight and size: a large bell-metal pot also called Guy's, his flesh fork, his lady's iron stirrups and slippers; one joint of the spine of the dun cow, and the tusk and shoulder blade of a wild boar.

"THE HISTORY OF GUY, EARL OF WARWICK," containing an account of his Many Famous Actions, Remarkable and brave Exploits, and Noble and Renowned Victories.—SIXPENCE; Post Free Sevenpence.—HENRY H. LACY, Bookseller and Publisher, Warwick



**Relics of the Renowned Guy.**

THE PORRIDGE POT, FORK, HELMET, SHIELD, AND BREASTPLATE.



**Relics of the Renowned Guy.**

HORSE ARMOUR, WALKING STAFF, SWORD, FAIR PHILLISS'S SLIPPERS.

The collection of Armour in the hall (mostly of the 15th and 16th century) is extremely fine. To the right of the suit of fluted horse armour will be seen the armour worn by Lord Brooke at the battle of Lichfield, while on the table below are placed Crusaders and Saracenic helmets and vizors. The suit of boy's armour was worn by "The Noble Impe," son of Robert, Earl of Leycester, whose tomb may be seen in the Beauchamp Chapel.

The antlers round the walls of the extinct Irish Elk, dug up in the bogs of Ireland, are fully 2,000 years old.

In the Hall will be seen the Helmet of Oliver Cromwell, and the mace of the famous king-maker Richard Neville.

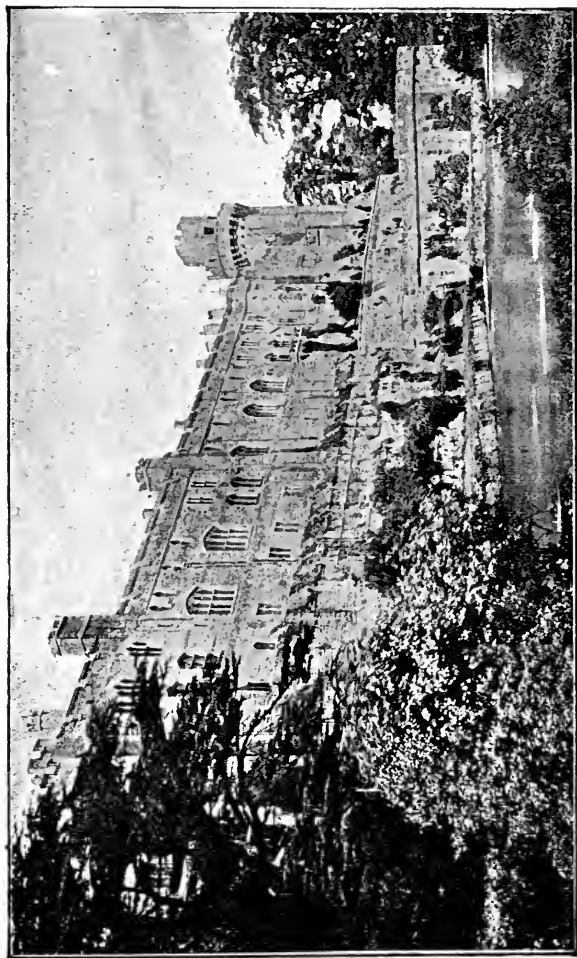
The celebrated and costly "Grimani Table" from the palace of that ancient Venetian family, for whom it was expressly made, is placed in this apartment.

#### THE GREAT DINING ROOM.

In this room is a magnificent table, formed of beautiful and curious antique marbles. On pedestals of red Egyptian granite are two splendid antique busts of Parian marble, of *Augustus* and *Scipio Africanus*. The elegant mantle-piece bears some beautiful Etruscan vases. The carvings of lotus plants demand attention.

The Paintings include the celebrated equestrian figure of *Charles I.*, this splendid painting, which is by Vandyck, is of great value; *Prince of Wales*, by Richardson; *Augustus Prince of Wales and Infant (Geo. III.)*, by Philips; *Group of Lions*, by Rubens.

This apartment, being used by the family, is very rarely shown to visitors.



WARWICK CASTLE—THE RIVER FRONT

FROM PHOTO BY F. BEDFORD



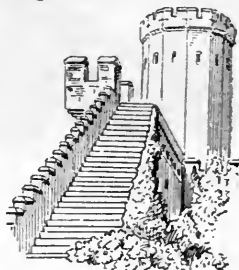
## The Towers and Grounds.

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After inspecting the interior of the Castle, the visitor will proceed to view the Towers and Pleasure Grounds.

### GUY'S TOWER.

The ascent to the top of this magnificent Tower is well repaid by the view from the summit. The visitor may amuse himself by deciphering the many names and sentences — Latin, French, and English—cut in the walls, by prisoners and others, to wile away the tedious hours. The height of the structure is 150 feet. A broad flagged communication-way connects this with



### CÆSAR'S TOWER.

Strangers are not admitted into this Tower, some of the higher apartments of which are appropriated to domestic use. Beneath is a dark and terrible dungeon, the light into which is admitted but by one small loop-hole. One of the many inscriptions on the walls by unhappy wretches once confined here informs us that—

MAster : ION : SMYTH : GVNER : TO HIS  
MAIESTYE . HIGHNES : WAS . A PRISNER IN THIS  
PLACE : AND : LAY HERE fROM 1642 TELL th

WILLIAM SIDIATE ROT THIS SAME  
AND if MY PIN HAD BIN BETTER for  
HIS SAKE I WOULD HAVE MENDED  
EVERRI LETTER.

## THE WARWICK VASE.



The Visitor will leave the Inner Court by the Gateway on the North side, which leads to the Conservatory, erected for the reception of that chaste and celebrated work of art, now distinguished by its title of "THE WARWICK VASE." This vase, so often and justly admired, as being so splendid a specimen of "the purest

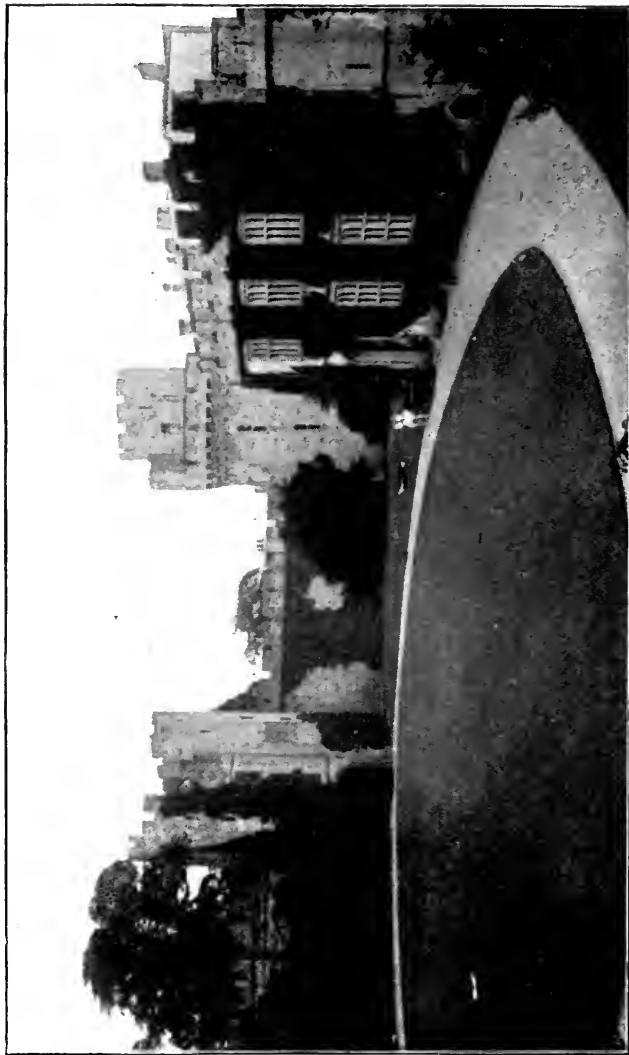
Grecian taste," cannot be too highly spoken of as a work of art.

The pedestal bears the following inscription :—

Hoc Pristinæ Artis  
 Romanæ Q Magnificentiae Monumentum  
 Ruderibus Villæ Tiburtinæ  
 Hadriano Aug. In Deliciis Hobitæ Effossum  
 Restitui Curavit  
 Eques Guelielmus Halmiton  
 A Georgio III. Mag. Brit. Rege.  
 Ad. Sicil. Regem Ferdinandum IV. Legatus  
 Et In Patriam Transmissum  
 Patrio Ponarum Artium Genio Dicavit  
 An. Ac. n. CIC. DCCLXXIV.

It was discovered at the bottom of a lake, at Hadrian's Villa (near Trivoli, about 14 miles from Rome), and was purchased by a former Earl of Warwick, who had it conveyed to England, and erected in the present position.





WARWICK CASTLE—THE INNER COURT

FROM PHOTO BY G. MARTIN



# Churches of Warwick

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## ST. MARY'S CHURCH.

**T**HE Collegiate Church of St. MARY stands near the centre of the town, its noble elevation and lofty tower enabling the visitor to distinguish it from a great distance.

Its site has probably been occupied by a sacred edifice for over 1,000 years, for though the date of the first church cannot be discovered, we find mention of it in the Domesday Book.



The Tower rises from four groined arches to the height of 130 feet, above which again rise pinnacles at each corner 44 feet, surmounted by vanes. It is of fine proportions, and has a most imposing appearance. It contains ten bells, chimes and a clock. The View from the summit well repays the exertion of an ascent.

## INTERIOR OF THE CHURCH.

There are three entrances to the Church at the west end; the principal one, under the Tower, has iron gates before its doors, and the view of the whole length of the interior instantly obtained on passing them is grand and solemn. The extreme length is 180 feet, and the breadth from end to end of the transepts, 106 feet. In 1896, the interior underwent a thorough Restoration. The removal of the Galleries brought out the grandeur of the building, and tended to impress the beholder with the feeling that "this is none other than the House of God." The Organ, originally standing at the west end, was replaced by the elaborate Hope-Jones Electric Organ, which is considered the finest in the country, all the various parts of this instrument are simultaneously controlled by means of electricity from a portable Console or Key-desk, (placed near the Choir Stalls), which is connected with the various divisions of the organ through a single flexible Cable,  $1\frac{1}{2}$  inches in diameter. The wind is supplied by large bellows operated by a 6-horse-power Gas Engine, placed in the Norman Crypt.

The body of the Church contains no monument of note, except one recently erected to the memory of Poet Landor, who was born in Warwick. In the North Transept particular attention will be directed to a Monumental inscription, not only for its singularity of appearance, and its real antiquity, but also as being commemorative of Thomas Oken, a noble benefactor to this, his native town, and Joan, his wife. This inscription is:—

Of your Charyte give thanks for the Souls of  
 Thomas Oken and Joan his Wyff—on whose  
 Souls Jesus hath Mercy. Jesus hath Mercy.  
 Amen. Remember the Charyte for the Pore  
 for ever, Anno Dom. MD lxxviii.

The very handsome Oak Pulpit with corresponding canopy, both in excellent style, made from the old Gospel Oak in Chantry Wood, Stoneleigh Abbey, has the following inscription :—

TO THE GLORY OF THE GREAT ARCHITECT OF THE UNIVERSE AND  
TO COMMEMORATE THE 60TH YEAR OF THE REIGN OF QUEEN VICTORIA  
THIS PULPIT WAS ERECTED BY THE FREEMASONS OF THE  
PROVINCE OF WARWICKSHIRE  
AND UNVEILED BY THE EARL OF WARWICK IN PRESENCE OF  
THE PROVINCIAL GRAND MASTER LORD LEIGH  
AND THE FREEMASONS OF THE PROVINCE OCTOBER 14TH 1897

The Old Colours in the Transept and other parts of the Church belonged to the Warwickshire Regiments, whose officers have erected numerous brasses to the memory of brave comrades.

The EAST WINDOW is large and of fine proportions—it was only filled with stained glass so recently as 1879—the centre part is to the memory of the late Rev. J. Boudier, who resigned the living after his long incumbency of more than fifty years. The two lower lights in the north part were given by Mr. T. Kemp, in remembrance of his parents; and, for the remainder, the parish is indebted to the liberality of a few persons interested in the Church and the Borough.

The handsome ALTAR PIECE was erected in 1886, to the memory of Mr. John Margetts, and the ALTAR RAIL to the memory of Dr. Tibbits, well-known and highly respected residents.

The handsome monument in the centre of the Choir is to the memory of Thomas Beauchamp, the founder, and Lady Catherine Mortimer, his wife. Their effigies are in a recumbent posture, and are very finely carved in white marble.

To the north of the Choir is a Vestry. In the Chapter House stands the ponderous sarcophagus of Sir Fulke Greville, remarkable for the pithiness of its inscription—

“ FVLK GREVILL,  
SERVANT TO QUEEN ELIZABETH, COUNCILLOR TO KING JAMES,  
AND FRIEND TO SIR PHILIP SIDNEY; TROPHEVM PECCATI.”

There are numerous other monumental tablets of a less pretentious character.

#### THE LADYE CHAPELLE.

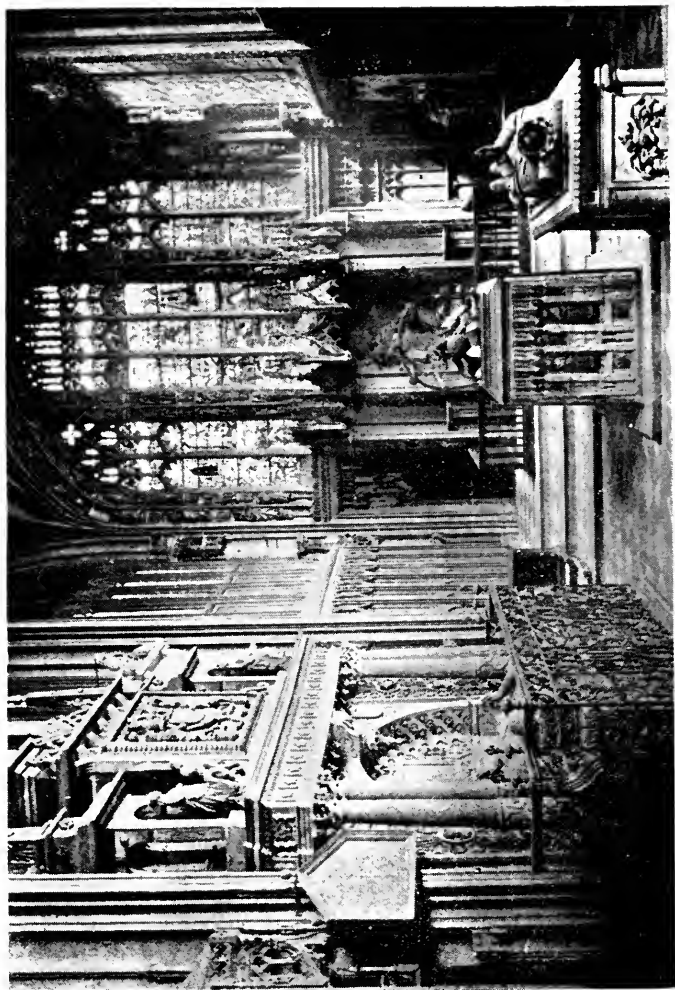
The entrance to this splendid and beautiful Chapel is by a flight of stone steps from the South Transept. It is of the pointed style of the middle order of architecture, and considered one of the most exquisite specimens of the purest Gothic style in the kingdom. The arch over the entrance door is of the same order, and finely ornamented.

The Chapel was commenced in 1443, under directions in the will of Richard Beauchamp, and its construction occupied a period of twenty-one years, the expenditure being £2,481, a sum of money equal to £40,000 in the present day.

The visitor will enter the Chapel by the west doors; on each side of the interior of this entrance is a fascia of oak leaves, interspersed with roses and other flowers, griffins, horses, lions, etc.; two bears supporting a shield; two ragged staves, and a vine branch. Above, again, on each side is a finely sculptured niche.

#### TOMB OF EARL BEAUCHAMP.

The monuments are extremely fine, that of the Founder of the Chapel, Richard Beauchamp, Earl of Warwick, occupies the centre.



INTERIOR OF BEAUCHAMP CHAPEL

FROM PHOTO BY F. BEDFORD





It is of the altar kind, and made of Purbeck marble, of a speckled grey colour. On the slab is the "Image" of the Earl, in brass gilt, recumbent, a table of the same, considered to be inferior to none in England, the whole surmounted by the hearse, which rises on semi-circular hoops gilt. On the upper ledge of the tomb, on plates of brass, running twice round, appears the inscription copied below:—

Preieth devoutly for the Sowel whom God assoille of one of the most worshipful Knightes in his days of monhode & conning Richard Beauchamp late Earl of Warrewik lord Despensers of Bergevenny & of many other grete lordships whos body resteth here under his tumber in a fulfeire vout of Stone set on the bare rooch thewhuch visited with longe siknes in the Castle of Roan therinne decessed ful cristenly the last day of April the year of our Lord God AMCCCXXXIX, he being at that tyme Lieutenant gen'al and governer of the Royaulme of ffrancer and of the Duchie of Normandie by sufficient Autorite of oure Sou'aigne lord the King Harry vi. thewhuch body with grete deliberacon' and ful worshipful conduit By See Andby lond was brought to Warrewik the iiii. day of October the yer abouesaide and was leide with ful solenne exequies in a feir chest made of Stone in this chirche afore the west dor of this Chapel according to his last Wille and Testament therein to rest till this Chapel by him devised i' his lief were made al thewhuche Chapel founded On the Rooch And alle the Membres thereof his Executors dede fully make And apparaille By the Auctorite of his Seide last Wille and Testament and thereafter By the same Auctorite Theydide Translate ffull worshipfully the seide Body into the vout aboueside Honrred be God therefore.

About the middle of the seventeenth century the floor of the Chapel fell in, and Earl Richard's coffin being either accidentally broken or purposely unclosed, the body was perfect and fresh, but rapidly decayed on exposure to the air, and part of the hair was worked into rings and other ornaments by the ladies of Warwick.

#### LEYCESTER'S TOMB.

This grand monument to the favourite of Elizabeth stands at the north side. On the table of the tomb are

effigies, recumbent, of the Earl and his third lady, Letitia, daughter of Sir Francis Knolles, Knight of the Garter. The statute of the Earl is in armour, clothed with a mantle on which is embroidered the badge of the Order of the Garter, on the left shoulder; and the collar of the Order of St. Michael. A modern tablet hangs at the corner of the tomb, containing some curious lines to the memory of the Countess, by Gervas Clifton, the Poet.

On the south of the Altar, against the wall, is the tomb to the memory of the "Noble impe," Robert Dudley, Baron of Denbigh, etc., the infant son, by his last countess, of Robert, the great Earl of Leycester.

#### THE TOMB OF AMBROSE DUDLEY.

The "Good Earl of Warwick," brother of the powerful Leycester, is placed at the head of Earl Richard's monument.

#### TABLET TO THE MEMORY OF LADY KATHERINE LEVESON.

This marble Tablet is fixed in the wall over the north entrance to the Chapel. The inscription shows to whom the present age is principally indebted for the preservation of this exquisite edifice.

A doorway will be perceived on the left side of the Altar, which leads to the Library, to which the books, formerly in the Vestry, some very rare, have lately been removed. It has been supposed that this was the Library founded by Rous.

#### THE CHANTRY.

The beautiful Chantry is on the north side of the Chapel. There is in this room a very curious and ancient chest; and some helmets, upon which portions of gilding remain, a reading table, and two antique movable desks, or confessionals.

#### THE ORATORY.

Ascending from the north side of the Chantry, by four steps is the Oratory, commonly called the Confessional. At the east end is the so-called confessional seat, and near it is an oblique opening into the Choir of the Church, said to be an aperture through which the confession was made.

#### THE CRYPT.

Before leaving, the visitor should descend to the Crypt, the entrance to which is in the Churchyard. An ancient Ducking Stool is here shown, formerly used for the punishment of scolding wives and disorderly women



THE DUCKING STOOL.

On the north side of the crypt is the Vault of the Warwick Family.

#### SAINT NICHOLAS' CHURCH.



The present edifice, as will at once be seen, is of modern erection; the ancient tower was taken down in 1748, and the body re-built in 1779, re-opened for divine service, September 17th, 1780. The interior is well arranged, and is capable of holding about 1,200 people. It is not known at what period this

Church was founded, but it is believed to have been in existence previous to the Norman Conquest.

# Leycester's Hospital.

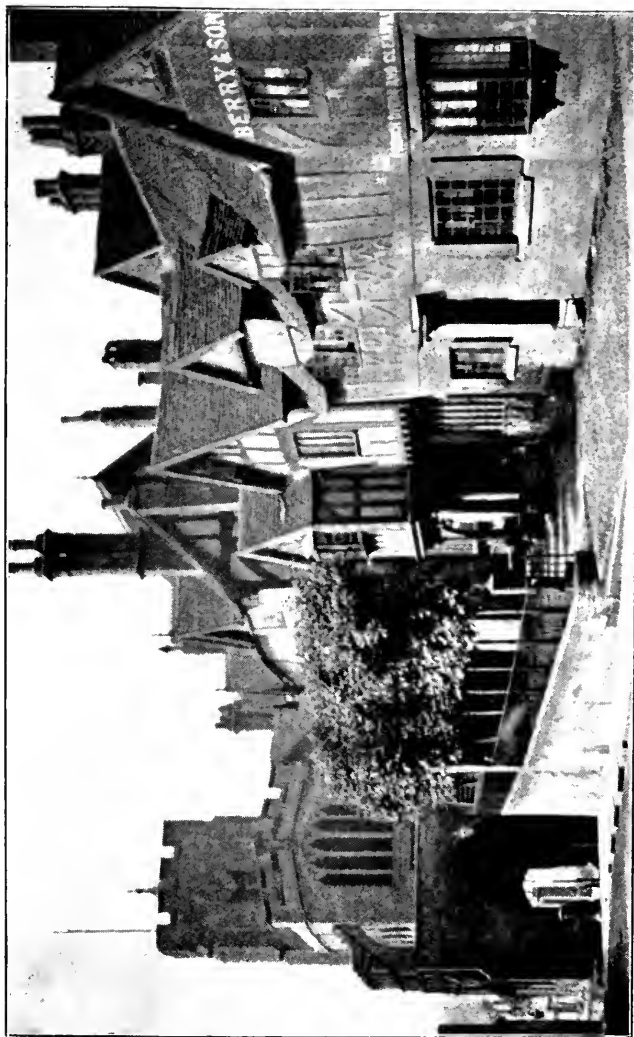
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**T**HIS ancient and historical building may be found at the extreme west of High Street presenting one of the best preserved samples of half-timbered erection of which England can boast.

The building originally belonged to two guilds, or fraternities, one in honour of the Holy Trinity and the blessed Virgin ; the

other of St. George the Martyr. The establishments were afterwards united. On the dissolution of the Guild, its property was bestowed by Henry VII. on St. Nicholas le Strange. It subsequently came into the possession of the Corporation of Warwick, by whom it was alienated to the celebrated Robert Dudley, Earl of Leycester, brother to Ambrose Dudley, Earl of Warwick, who endowed it as a Collegiate Hospital with lands and a common seal, for a Master and twelve Brethren, A.D. 1571.



LEICESTER'S HOSPITAL.

FROM PHOTO BY F. BEDFORD



The Hospital is entered by an Arched Gateway leading to a handsome quadrangle; in front, on entering, is the Master's House ornamented with the founder's crest and other emblazonments. On the right is an open carved staircase and gallery leading to the Brethren's quarters.

To the left is the Great Hall, once the scene of splendid and even royal festivities, which still retains striking marks of its ancient grandeur. At the upper end is a tablet with the following inscription:—

MEMORANDUM  
THAT  
KING JAMES THE FIRST  
WAS RIGHT NOBLY ENTERTAINED AT  
A SUPPER IN THIS HALL,  
BY THE HONOURABLE SIR FULK GREVILLE  
CHANCELLOR ON THE EXCHEQUER,  
AND ONE OF HIS MAJESTYS MOST HONOURABLE  
PRIVY COUNCIL,  
UPON THE FOURTH DAY OF SEPTEMBER, ANNO. DOM.  
1617.  
GOD SAVE THE KING.

In the kitchen will be seen a curiously carved oak coffer. A curious piece of needlework is also here exhibited, said to have been executed by the unfortunate Amy Robsart.



A beautiful Vase, upon a square pedestal, graces the centre of the garden. The Vase is of Egyptian design and workmanship, and it is also a fine specimen of art from that remote clime. It formerly stood in the Conservatory at the Castle (now occupied by the celebrated Warwick Vase), and was presented by the late Earl. The Crater originally surmounted a Nilometer, or pillar, to denote the rise and fall of the wonderful river from which its name is derived.

The Chapel, dedicated to St. James, is over the West Gate of the Town, or, as it was anciently denominated, the "Hongyngate." It is small but well-proportioned, and handsomely fitted up. Round it are hung the statutes of the Founder, which are appointed to be publicly read once a year.

In 1865-6 the whole of the Chapel was thoroughly and most efficiently restored, and the fabric of the building strengthened by buttresses.

#### THE CHAPEL OF ST. PETER.

This Chapel was "newly built over the East Gate" in the reign of Henry VI. in the stead of the Church of St. Peter, which anciently stood in the midst of the town, but which was destroyed 22 Richard II. The Chapel was until recently used for the purpose of a Charity School.

#### THE PRIORY.

On the North side of the town is the ancient Priory of St. Sepulchre, founded by Henry de Newburg, the first Norman Earl of Warwick, and completed by Roger, his son, in the reign of Henry I. It was suppressed with other monasteries by Henry VIII. The existing portion of the building is an interesting specimen of the Elizabethan style, and contains nearly one hundred apartments; but it is not shown to the public. The scenery and walks around here are eminently beautiful.

#### THE COUNTY HALL.

This handsome building, situate in Northgate, was erected about 1776. It is constructed of stone, the front being ornamented with Corinthian pillars. The hall is 94ft. by 36ft., and at the side are two circular recesses, used as the Courts of Justice, and above them are the Grand Jury



Room and some galleries. The Sessions and all large County Meetings are holden here; and the hall, appropriately adorned, is frequently converted into a splendid and handsome ball room. The Judges' house at one end of the Hall, and the office of the Clerk of the Peace at the other, are handsome buildings, and the latter is immediately joined by the Militia Barracks.

#### THE COURT HOUSE.

The Court House was erected in 1730, for the purposes of the Corporation; it is situate in Jury Street, which derives its name from its having formerly contained a matted room in which Juries assembled. There is a large room above the Magistrates' Court, elegantly adorned, and used for town meetings, public feasts, etc. In the room appropriated to the meetings of the Borough Council will be noticed an excellent portrait of Henry VIII. which was presented to the Corporation by John Bohun Smyth, Esq., one of the former mayors of the town.

#### THE MUSEUM

*Of the Warwickshire Natural History and Archaeological Society,*

which will be found over the Market Hall, was established in 1836. The admirer of the beautiful and curious will here meet with many objects to gratify his taste; the naturalist, and the antiquarian, much that is deserving of attention; and the student in natural history will find some of the branches of that attractive science instructively illustrated in the carefully arranged collections. A charge of sixpence is made for admission.

## Guy's Cliffe.

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This beautiful and picturesque mansion, about a mile from Warwick on the Kenilworth Road, so long celebrated for the romantic beauty of its situation, derives its name from the abruptly rising, boldly prominent rocks, which form the principal feature in the landscape; and from the far-famed champion who here, according to ancient story, passed the closing years of a bustling life of warlike achievements and wonderful adventures.

But even 400 years before the age of Guy, in the days of the Ancient Britains, the great antiquary Rous—himself a resident here—states that the place was selected on account of its solitude and beautiful scenery by St. Dubritius, Bishop of Warwick, as the site of an Oratory, dedicated to St. Mary Magdalene.

At the period, however, when Guy himself, after all his martial exploits, satiated with honours, and wearied with the bustle of the world, sought on this spot repose and comfort in the exercise of religion, it is related that he found, already settled here, a pious recluse, who had for his dwelling a natural cavity in the rock, and who was accustomed to repair daily to the neighbouring Oratory of St. Mary. With this religious comforter he lived one year, and survived him two. During all this time his wife, the "Fair Philis," in perfect ignorance of his retreat, and even of his existence, lived at the Castle; and though he went

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"THE HISTORY OF GUY, EARL OF WARWICK," contains an account of his many Famous Actions, Remarkable and Brave Exploits, and Noble and Renowned Victories.—SIXPENCE; Post free Sevenpence.—HENRY H. LACY, Bookseller and Publisher, Warwick



GUY'S CLIFFE

FROM PHOTO BY F. BEUFORD



every day to beg his bread from her hands, yet he so completely disguised his person, and so steadily preserved his secret, as never once to discover himself, nor to be discovered by her. At length, however, in his last sickness, a little before his death, he made himself known to her by means of a ring. She instantly flew to his cave, arriving just in time to exchange a parting adieu. He was interred within the cave where he lived and died.

#### THE INTERIOR OF THE HOUSE.

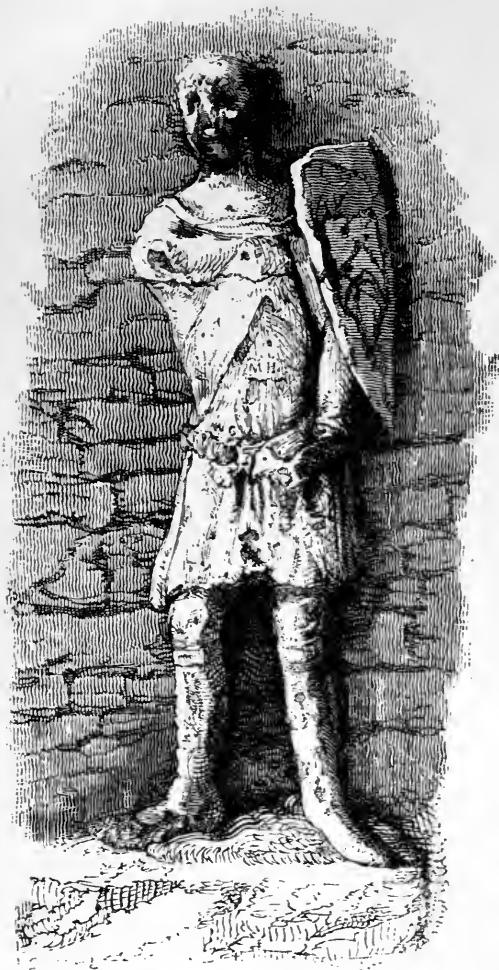
This consists of numerous apartments, formed rather for use than show. Some of these, however, which are open to public inspection, are not only commodious but handsome. Yet the principal attraction is the fine COLLECTION OF PAINTINGS, of extraordinary merit and interest, some by artists of highest fame. A large number of the pictures are the work of the son of Bertie Greatheed, Esq., a former possessor of the house. Among his productions are portraits of the *First Duke of Ancaster*, *Napoleon I.*, *The Story of Dryorpe*, *Incantation Scene*; and an extraordinary effort of the same youthful genius, *The Cave of Despair*, a picture which it is impossible to behold without shuddering with horror.

#### THE CHAPEL.

The present building was erected in the reign of Henry VI., and is dedicated to St. Mary Magdalene. The interior has been restored in recent years by the late Lady Charles Bertie Percy. On the south wall is a statue worthy for size—being upwards of eight feet—of the doughty Saxon champion it rudely represents. Strangely it is mutilated by time, aided, perhaps, by the profane mace of some drunken man-at-arms in former days, when demolition was good sport, and evidence of a strong arm.



GUY'S MONUMENT IN ITS ORIGINAL STATE.



GUY'S MONUMENT AS IT NOW IS.

## THE GROUNDS.

Passing under the venerable shade of a noble avenue of lofty firs, a gentle descent leads to GUY'S WELL, at which the Saxon hero is said to have daily quenched his thirst. From Guy's Well the walk conducts by that part of the rock on which the house is seated to caverns below the Chapel, probably the abode of the Chantry Priests in mediæval times. Immediately below is

## GUY'S CAVE,

“Where, with his hands, he hewed a house,  
Out of a craggy rock ;  
And lived, like a Palmer poor,  
Within that house alone.”

in which, as tradition tells, the mighty warrior is interred. Passing on are other excavations said to be the ancient Cloisters.

## GAVESTON'S MONUMENT.

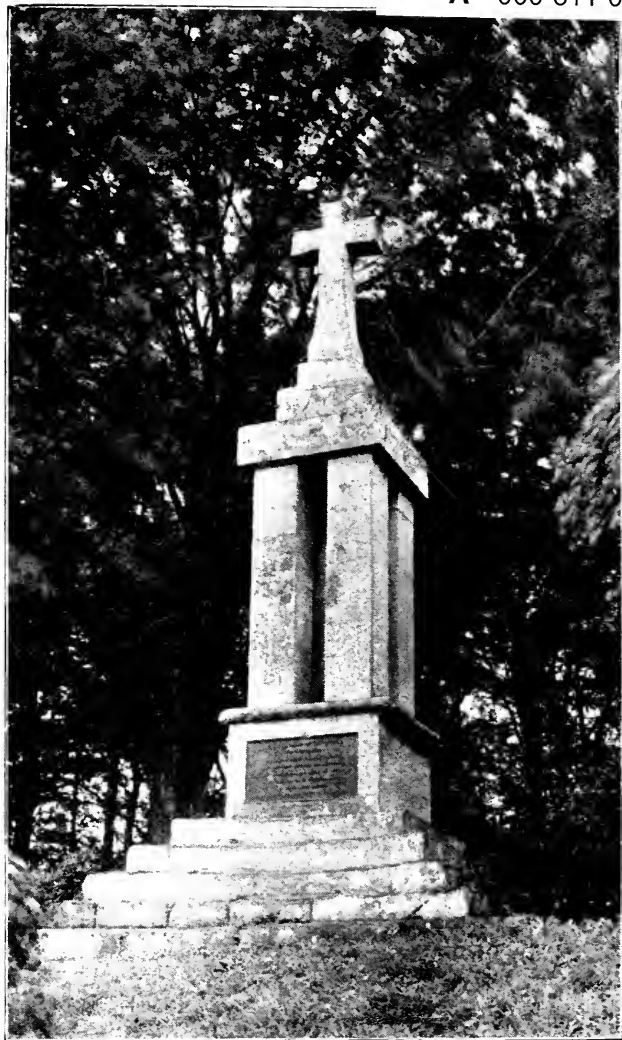
It is situated on the summit of Blacklow Hill, a short distance from the Lodge. The Monument, erected by the late Bertie Greatheed, Esq., bears the following inscription :—

“In the hollow of this rock was beheaded, on the first day of July, 1312, by barons, lawless as himself, Piers Gaveston, Earl of Cornwall, the minion of a hateful king, in life and death a memorable instance of misrule.”





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FROM PHOTO BY G. MARTIN

GAVESTON'S MONUMENT

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